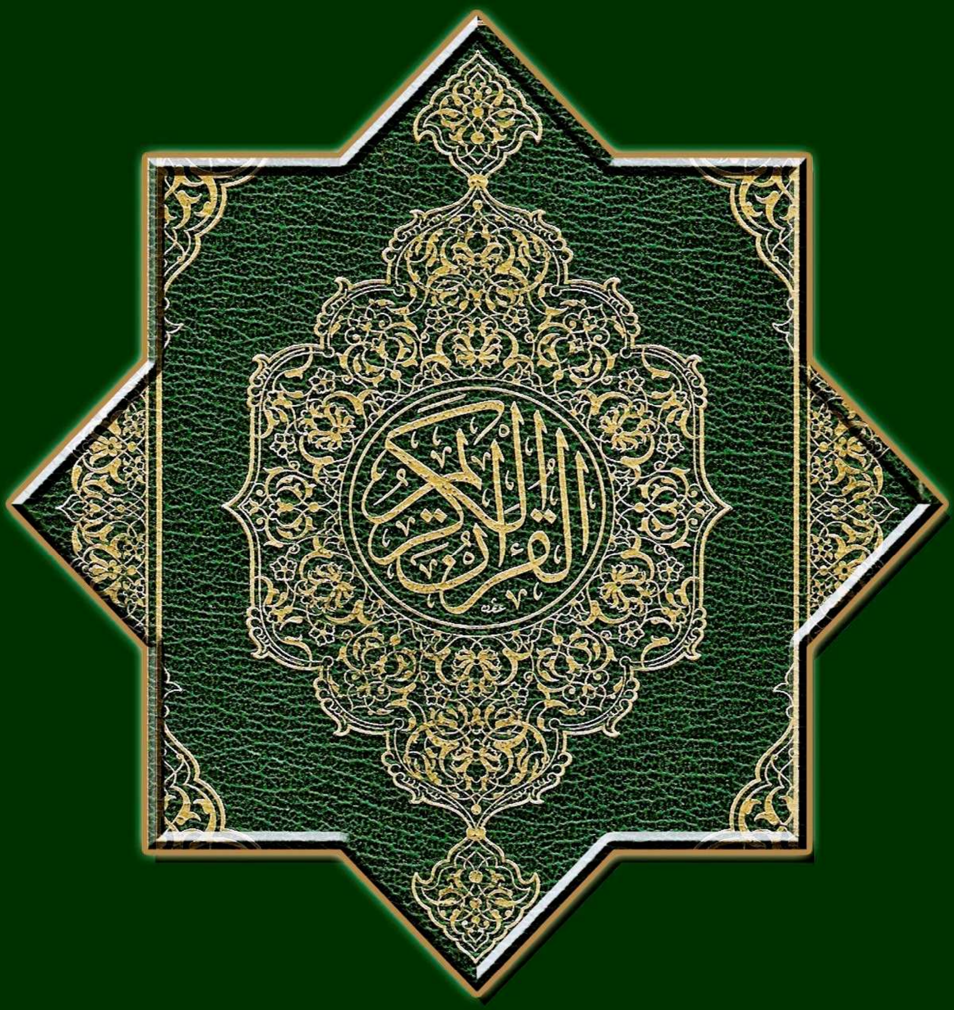
An Introduction to TAJWEED



Compiled by Umm Muhammad

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TAJWEED

مختصر أحكام التجويد

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"Whoever recites the Qur'an being skillful in it will be with the honorable messenger-angels. And whoever recites the Qur'an with hesitation as it is difficult for him will have a double reward."

(A *ḥadīth* narrated by al-Bukhārī, Muslim, at-Tirmidhī and Ibn Mājah.)

* * *

To every brother and sister who has felt the handicap of a foreign tongue...

To every Muslim whose love of the Qur'ān has urged him to overcome his own limitations, trusting that reward is in proportion to effort, striving and reaching out to Allāh...

With His help, nothing is impossible.

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بسم الله الرحمن الرحيم

A BRIEF INTRODUCTION TO TAJWEED

The general linguistic meaning of *tajweed* is "excellence and precision." In specific Islamic terminology it is defined as: "the recitation of the Qur'ān as it was revealed to Muḥammad, the Messenger of Allāh (ﷺ)," or more specifically, "giving every letter its right," i.e., observing its correct pronunciation and special qualities, as well as proper length, appropriate assimilation, etc.,[1] as *in-shā-Allāh* will be summarized in these pages. The more important Arabic terms have been included to familiarize them to the student.

As the title suggests, this booklet is no more than an introduction to the theoretical aspect of recital. The practical application of these rules during Qur'ān recitation, which is the ultimate aim of this study, cannot be mastered except by hearing and repeating, which necessitates oral examination by a teacher. The correct method of recitation is indeed a *sunnah* which has come down to us orally through an unbroken chain of qualified reciters going back to the Prophet himself (ﷺ).

Scholars have defined the Qur'ān as: "the words of Allāh revealed to Muḥammad (ﷺ), the recitation of which is a form of worship."[2] This definition can be applied to no other book or speech. And recitation, as all worship, requires correctness as far as possible.

An explanation in English is only an aid to those Muslims who are not yet familiar with the Arabic language, and as a supplement to that of an instructor. It follows the *qiraa'ah* (reading) of "Ḥafs taken from 'Aaṣim (حفص عن عاصم)," which is the one widely taught in most of the Muslim world today. If it should prove beneficial, then all praise is due to Allāh. We ask Him to forgive our shortcomings and accept our efforts.

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[1]*Al-Mukhtaṣar al-Mufeed fi 'Ilm it-Tajweed,* p. 8.
[2]*Mabāḥith fi 'Ulūm il-Qur'ān,* p. 21.

Arabic Letter or Mark	Name	Symbol Used in This Text
ا ىٰ (vowel)	alif	aa or ā
ب	baa	b
ة ت	taa	t
ث	thaa	th
ج	jeem	j
ح	ḥaa	ḥ
خ	khaa	kh
د	daal	d
ذ	dhaal	dh
ر	raa	r
ز	zaay	z
س	seen	s
ش	sheen	sh
ص	ṣaad	ṣ
ض	<u>dh</u>aad	<u>dh</u>
ط	ṭaa	ṭ
ظ	<u>th</u>aa	<u>th</u>
ع	‘ayn	‘
غ	ghayn	gh
ف	faa	f

Arabic Letter or Mark	Name	Symbol Used in This Text
ق	qaaf	q
ك	kaaf	k
ل	laam	l
م	meem	m
ن	noon	n
ه	haa	h
و	waaw	w
(as vowel) و	waaw	oo or ū
ي	yaa	y
(as vowel) ي	yaa	ee or ī
ء	hamzah	’

ـَ	fatḥah	a
ـِ	kasrah	i
ـُ	dhammah	u
ـّ	shaddah	doubled letter
ـْ	sukoon	absence of vowel

PRONUNCIATION OF ARABIC LETTERS

In order to acquire the proper pronunciation of Arabic sounds, it is imperative that one hears them repeatedly and then practices until precision is attained. This is true even for Arabic speaking people when they undertake the study of *tajweed*, since modern dialects have deviated from the pure classical Arabic of the Qur'ān, and since some letters have taken on different pronunciations in colloquial speech. The teacher, therefore, must be one who himself has learned correct pronunciation, not depending solely on a knowledge of modern written Arabic.

No attempt has been made here to give approximate phonetic equivalents to Arabic letters in other languages. That method, although acceptable as an aid to the student of ordinary modern Arabic, does not give the accuracy required for *tajweed*.

As a supplement to audio-vocal training, *tajweed* studies include both pinpointing the *makhraj* (point of articulation of each letter [plural *makhaarij*]) and defining certain qualities or characteristics (*ṣifaat*) of each letter which distinguish it from other sounds.

MAKHAARIJ (الْمَخَارِج)

In the human body, the area of speech is divided into five main sections:

1.	*al-jawf*	الْجَوْف	the interior or chest area
2.	*al-ḥalq*	الْحَلْق	the throat
3.	*al-lisaan*	اللِّسَان	the tongue
4.	*ash-shafataan*	الشَّفَتَان	the lips
5.	*al-khayshūm*	الْخَيْشُوم	the nasal passage

These are further subdivided into a total of seventeen subsections which are the actual points of articulation. They are listed in order (from innermost to outermost) below, along with the letters which are formed in each *makhraj*:

The interior is one *makhraj* for three letters:

1. الْجَوْف – The interior is one *makhraj* in itself and includes the empty area of the open mouth. From it emerge the vowel sounds of ا (*alif*) pronounced "aa," و (*waaw*) pronounced "oo," and ي (*yaa*) pronounced "ee."

   This *makhraj* is an estimated or approximate one (تَقْدِيرِي) while all others are true or actual (حَقِيقِي) because they apply to consonant sounds and can be pinpointed more accurately.

The throat section contains three *makhaarij* for six letters:

2. أَقْصَىٰ الْحَلْق – The deepest part of the throat is the *makhraj* of ء (*hamzah*), a glottal stop (pronounced in English at the beginning of words that start with vowels such as: ate, eat, out). It is a true written consonant in Arabic and must be pronounced clearly whether it occurs at the beginning, middle or end of a word.

   From this section of the throat also, but slightly higher, emerges ه (*haa*).

3. وَسَطُ الْحَلْق – The mid-throat is the *makhraj* of ع (*'ayn*) and just above it, ح (*ḥaa*), a sharper "h" sound than ه.

4. أَدْنَىٰ الْحَلْق – The nearest part of the throat (to the mouth) is the *makhraj* of غ (*ghayn*) followed by خ (*khaa*).[3]

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[3]A common error in the pronunciation of *ghayn* and *khaa* is caused by allowing them to emerge from the mouth rather than the throat.

The tongue contains ten *makhaarij* for eighteen letters:

5. أَقْصَىٰ اللِّسَانِ مِمَّا يَلِي الْحَلْق – The innermost part of the tongue next to the throat along with what corresponds (i.e., is opposite) to it from the roof of the mouth. This is the *makhraj* of ق (*qaaf*).

6. أَقْصَىٰ اللِّسَانِ مِمَّا يَلِي الْفَم – The innermost part of the tongue toward the mouth and what corresponds from the roof of the mouth is the *makhraj* of ك (*kaaf*).

7. وَسَطُ اللِّسَان – The middle of the tongue: the upper surface (ظَهْرُ اللِّسَان) with what corresponds from the roof of the mouth is the *makhraj* of ج (*jeem*), ش (*sheen*) and ي (*yaa*) when it begins a syllable as the consonant "y."[4]

8. حَافَّةُ اللِّسَانِ أَوْ حَافَّتَاه – One or both edges of the tongue along with the upper back molars (more often on the left side) is the *makhraj* of ض (*dhaad*).

9. حَافَّةُ اللِّسَان – Between the edge of the tongue (usually the right side) and the gums of the upper front molars, canine teeth and incisors is the *makhraj* of ل (*laam*).

10. رَأْسُ اللِّسَان – Between the tip of the tongue and the gums of the two upper central incisors is the *makhraj* of ن (*noon*).

11. رَأْسُ اللِّسَانِ مِمَّا يَلِي ظَهْرَه – Between the upper part of the tip of the tongue and the gums of the two upper central incisors emerges the letter ر (*raa*).

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[4]When occurring as a vowel (i.e., "ee") *yaa* emerges from *al-jawf* (the interior).

12. رَأْسُ اللِّسَانِ مَعَ ظَهْرِه – Between the tip including a portion of the upper surface of the tongue and the roots of the two upper central incisors is the *makhraj* of ط (*ṭaa*), د (*daal*) and ت (*taa*).

13. رَأْسُ اللِّسَانِ مَعَ قَرِيبٍ مِنَ الثَّنَايَا – The tip of the tongue near the inner plates of the upper central incisors is the *makhraj* of ص (*ṣaad*), س (*seen*) and ز (*zaay*).

14. ظَهْرُ اللِّسَانِ مِمَّا يَلِي رَأْسَه – Between the upper surface of the tongue near the end and the tips of the two upper central incisors is the *makhraj* of ظ (*thaa*), ذ (*dhaal*) and ث (*thaa*).

From the lips come four letters:

15. بَيْنَ الشَّفَتَين – Between the two lips is the *makhraj* of ب (*baa*), م (*meem*), and و (*waaw*) when it begins a syllable as the consonant "w."[5]

16. بَطْنُ الشَّفَةِ السُّفْلَىٰ – Between the inside of the lower lip and the tips of the upper incisors is the *makhraj* of ف (*faa*).

The nasal passage:

17. الْخَيْشُوم – The nasal passage, which like the interior is a single *makhraj*, is the *makhraj* of الْغُنَّة (*al-ghunnah*). *Al-ghunnah* is not a letter but a quality belonging to the letters ن (*noon*) and م (*meem*), a sound coming from the nose in which the tongue has no part. It is said to resemble

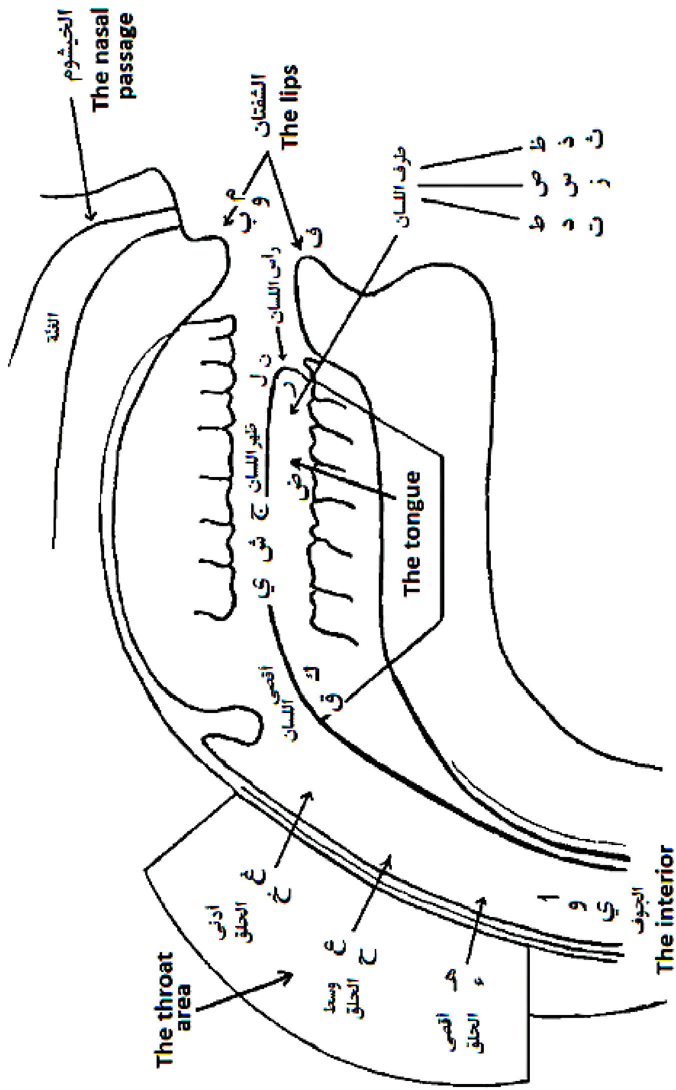
[5]When occurring as a vowel (i.e., "oo"), *waaw* emerges from *al-jawf* (the interior).

the voice of a female gazelle if her child is lost. It will be dealt with further in sections on *noon* and *meem.*

NOTE: In order to feel the *makhraj* of a given letter, pronounce that letter with *sukoon* preceded by *hamzah* – for example, say: إِقْ ، إِصْ ، إِحْ

The instructor will help if any adjustment of the *makhraj* is necessary.

A DIAGRAM SHOWING THE MAKHAARIJ OF LETTERS



ṢIFAAT (الصِّفَات)

The second study pertaining to pronunciation is that of *ṣifaat* (singular: *ṣifah,* meaning description, characteristic, attribute or quality). Here the word *ṣifaat* (or *ṣifah*) refers to the special characteristics or qualities found in each letter.

The purpose of defining *ṣifaat* is first, to make sure they are present during pronunciation and second, to differentiate between letters whose origin is in the same *makhraj*, such as ت and ط, ذ and ظ, or س and ص. When a letter emerges from the correct *makhraj* and all its *ṣifaat* (qualities) are observed, then accurate pronunciation is obtained.

Ṣifaat are of two types: permanent (الصفات اللازمة) and temporary (الصفات العارضة). The latter will be described under the sections dealing with the rules of *tajweed.*

Permanent qualities, however, are those inherent in the letter, without which correct pronunciation will not be realized. Most scholars give their number as seventeen, ten opposite to each other (i.e., five pairs) and seven singles (with no opposites). Every letter has at least five *ṣifaat* (i.e., one from each pair of opposites), and many have an additional single quality as well, with the letter ر (*raa*) having two additional single qualities. (See table on page 14)

The following is a list of the permanent qualities (الصِّفَاتُ اللازِمَة) and the letters which carry them.

OPPOSITE ṢIFAAT

1. الْهَمْس – Whispering: a flow of breath during pronunciation – a quality of the letters contained in the phrase: فَحَثَّهُ شَخْصٌ سَكَتْ

2. الْجَهْر – Audibility: trapping the flow of breath due to a heavy dependence on the *makhraj* – a quality of all other letters not included under whispering.

3. الشِّدَّة – Strength (or force): trapping the flow of sound in the *makhraj* – a quality of the letters in the phrase: أَجِدْ قَطٍ بَكَتْ

4. الرَّخَاوَة – Weakness (or looseness): a flow of sound during pronunciation – Between the two opposites of strength and weakness falls a third quality: moderation – التَّوَسُّط, where the sound emerges but does not flow. The letters of moderation are لِن عُمَر, and those of weakness are all of the letters not included under the categories of strength and moderation.

5. الاسْتِعْلَاء – Elevation: raising the tongue to the roof of the mouth during the emergence of the letter – This quality belongs to the letters in the following phrase: خُصَّ ضَغْطٍ قِظْ

6. الاسْتِفَال – Lowness: lowering the tongue to the floor of the mouth – It includes all letters other than those of elevation.

7. الإِطْبَاق – Closing: the meeting of the tongue and what is opposite it from the roof of the mouth – Its letters are four: ص, ض, ط and ظ.

8. الانْفِتَاح – Opening: the separation of the tongue from the roof of the mouth – It includes all letters other than ص, ض, ط and ظ.

(A final pair is not included in *tajweed* study but is mentioned only for the sake of completing the descriptive qualities. It is:)

9. الإِذْلاق – Fluency: the easy flowing of the letters فَرَّ مِنْ لُبْ from the tip of the tongue and lips

10. الإِصْمَات – Restraint: the emergence of the remaining letters from inside the mouth and throat

ṢIFAAT WITHOUT OPPOSITES

11. الصَّفِير – Whistling: a sound emerging between the tip of the tongue and the upper central incisors which resembles the sound of a bird – It is a quality of the letters ص, س and ز. (With ز it is more a buzzing sound.)

12. القَلْقَلَة – Vibration (or unrest): the vibration of the *makhraj* with the emergence of the letter when accompanied by *sukoon* (ْ), a breaking of tension or release – Its letters are five: قُطْبُ جَدٍ. This quality will be discussed further in another section.

13. اللِّين – Ease (softness): pronunciation without exertion or difficulty – This is a quality of َوْ (*waaw* with *sukoon* preceded by *fatḥah*) and َيْ (*yaa* with *sukoon* preceded by *fatḥah*). These are not to be confused with the vowel sounds of ُوْ and ِيْ which will be discussed under the section of *madd* (الْمَدّ).

14. الانْحِرَاف – Inclination: the inclination of the letter after its emergence from the *makhraj* toward another *makhraj* – This is a characteristic of ل and ر. (ل inclines toward the tip of the tongue, and ر inclines back toward the *makhraj* of ل.)

15. التَّكْرِير – Repetition: the natural tendency to vibrate or roll the tongue when pronouncing the letter ر – Correct

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pronunciation, however, requires the prevention or avoidance of this quality by controlling the tongue and not relaxing it.

16. التَّفَشِّي – <u>Diffusion</u>: the spreading of air throughout the mouth during pronunciation – This is a quality of ش.

17. الاسْتِطَالَة – <u>Elongation</u>: the extension of sound over the entire edge of the tongue from front to back – This is a quality of ض and is most noticeable when it is accompanied by a *sukoon*, as in the words يَضْرِبُ and يَضْحَكُونَ.

NOTE: The *ṣifaat* of any letter are most evident when pronouncing it with a *sukoon*. For example: إِظْ ، إِشْ ، إِبْ

A TABLE SHOWING THE ṢIFAAT OF EACH LETTER

ب	AUDIBILITY	STRENGTH	LOWNESS	OPENING	FLUENCY	VIBRATION	
ت	WHISPERING	STRENGTH	LOWNESS	OPENING	RESTRAINT		
ث	WHISPERING	WEAKNESS	LOWNESS	OPENING	RESTRAINT		
ج	AUDIBILITY	STRENGTH	LOWNESS	OPENING	RESTRAINT	VIBRATION	
ح	WHISPERING	WEAKNESS	LOWNESS	OPENING	RESTRAINT		
خ	WHISPERING	WEAKNESS	ELEVATION	OPENING	RESTRAINT		
د	AUDIBILITY	STRENGTH	LOWNESS	OPENING	RESTRAINT	VIBRATION	
ذ	AUDIBILITY	WEAKNESS	LOWNESS	OPENING	RESTRAINT		
ر	AUDIBILITY	MODERATION	LOWNESS	OPENING	FLUENCY	INCLINATION	REPETITION
ز	AUDIBILITY	WEAKNESS	LOWNESS	OPENING	RESTRAINT	WHISTLING	
س	WHISPERING	WEAKNESS	LOWNESS	OPENING	RESTRAINT	WHISTLING	
ش	WHISPERING	WEAKNESS	LOWNESS	OPENING	RESTRAINT	DIFFUSION	
ص	WHISPERING	WEAKNESS	ELEVATION	CLOSING	RESTRAINT	WHISTLING	
ض	AUDIBILITY	WEAKNESS	ELEVATION	CLOSING	RESTRAINT	ELONGATION	
ط	AUDIBILITY	STRENGTH	ELEVATION	CLOSING	RESTRAINT	VIBRATION	
ظ	AUDIBILITY	WEAKNESS	ELEVATION	CLOSING	RESTRAINT		
ع	AUDIBILITY	MODERATION	LOWNESS	OPENING	RESTRAINT		
غ	AUDIBILITY	WEAKNESS	ELEVATION	OPENING	RESTRAINT		
ف	WHISPERING	WEAKNESS	LOWNESS	OPENING	FLUENCY		
ق	AUDIBILITY	STRENGTH	ELEVATION	OPENING	RESTRAINT	VIBRATION	
ك	WHISPERING	STRENGTH	LOWNESS	OPENING	RESTRAINT		
ل	AUDIBILITY	MODERATION	LOWNESS	OPENING	FLUENCY	INCLINATION	
م	AUDIBILITY	MODERATION	LOWNESS	OPENING	FLUENCY	GHUNNAH	
ن	AUDIBILITY	MODERATION	LOWNESS	OPENING	FLUENCY	GHUNNAH	
ه	WHISPERING	WEAKNESS	LOWNESS	OPENING	RESTRAINT		
وْ	AUDIBILITY	WEAKNESS	LOWNESS	OPENING	RESTRAINT	EASE	
يْ	AUDIBILITY	WEAKNESS	LOWNESS	OPENING	RESTRAINT	EASE	
ء	AUDIBILITY	STRENGTH	LOWNESS	OPENING	RESTRAINT		

ADDITIONAL NOTES CONCERNING SPECIFIC LETTERS

1. We notice from our study of *makhaarij* and *ṣifaat* that the letters و and ي serve two functions: as consonants (equivalent to "w" and "y") and as vowels (i.e., the sounds "oo" and "ee"). In the latter case they are referred to as letters of *madd* (extension or lengthening) and are always written with *sukoon* and preceded by a short vowel (diacritical mark) of a similar type (i.e., *waaw saakinah* preceded by *dhammah*, or *yaa saakinah* preceded by *kasrah*) as in the word نُوْحِيْهَا.[6]

2. *Alif* is always a vowel or *madd* letter and is written in the same way (i.e., *alif saakinah* preceded by *fatḥah*). It never begins a word since a syllable cannot begin except with a consonant sound. If the written form of *alif* should occur at the beginning of a word, it is in reality merely a support for *hamzah* and not a letter in its own right.

3. *Hamzah* is also of two types:

   The first is a regular consonant (هَمْزَةُ القَطْع) which is written either alone (ء) or with a support letter – a form which has no function in pronunciation (أ إ ؤ ئـ ئ). This *hamzah* must always be pronounced.

   The second type is a means for connecting certain words (هَمْزَةُ الوَصْل) occurring only at the beginning of a word and indicated in the *muṣḥaf*[7] either by the *alif* form alone or by

[6]Short vowels (held during pronunciation for half the length of the *madd* letters ا, و and ي) are indicated by the diacritical marks: *fatḥah* (َ), *dhammah* (ُ) or *kasrah* (ِ). *Sukoon* (ْ) represents the absence of a vowel sound or the end of a syllable. *Saakinah* refers to a letter accompanied by *sukoon*.

[7]The Arabic volume of the Qur'ān.

the symbol (ٱ). This *hamzah* is dropped during recitation when serving its connecting function and is pronounced only when beginning a new sentence or phrase (i.e., after drawing a breath).[8]

[8]For example, note the difference in pronunciation of the divine name when beginning (ٱللَّهُ نُورُ السَّمٰوَاتِ وَٱلْأَرْضِ) and when connected with a preceding word (إِنَّ ٱللَّهَ غَفُورٌ رَحِيمٌ).

Section Two

PREPARING FOR RECITATION

As in all forms of worship, the study and recital of the Qur'ān must be accompanied by the correct intention – seeking the acceptance and pleasure of Allāh. It is preferable to be in a state of *wudhū'* (ablution) if possible. A manner of respect and politeness should be observed before the words of Allāh, the Exalted.

SEEKING REFUGE (الاسْتِعَاذَة)

Allāh (*subḥānahu wa ta'ālā*) has said:

فَإِذَا قَرَأْتَ الْقُرآنَ فَاسْتَعِذْ بِاللهِ مِنَ الشَّيْطَانِ الرَّجِيم

"And when you recite the Qur'ān seek refuge in Allāh from Shayṭān, the rejected."[9]

So anyone intending to read or recite *āyāt* (verses) from the Qur'ān should begin by saying: أَعُوذُ بِاللهِ مِنَ الشَّيْطَانِ الرَّجِيمِ ("I seek refuge in Allāh from Shayṭān, the rejected.") whether starting from the beginning of a *sūrah* or from any other point. Normally it is not said aloud except in circles of learning. If one is interrupted during reading by some necessity or speech not pertaining to Qur'ānic study, he should repeat the seeking of refuge before resuming recitation.

PRONOUNCING THE NAME OF ALLĀH (الْبَسْمَلَة)

After seeking refuge from Shayṭān, the reader, when beginning a new *sūrah,* says: بِسْمِ اللهِ الرَّحْمٰنِ الرَّحِيم except in *Sūrah at-Tawbah* which does not begin with "*Bismillāh...*" When starting from the middle of a *sūrah,* he may choose to recite it or

[9]*Sūrah an-Naḥl,* 16:98.

not as he pleases, except in cases where the *āyah* he begins with contains some description of Allāh (as in *āyah* 47 of *Sūrah Fuṣṣilat*) which should not be connected to the name of Shayṭān. After the *basmalah* (the saying of *"Bismillāh ir-Raḥmān ir-Raḥeem"*) whenever appropriate, the actual recitation begins.

STOPS (الْوَقْف)

Knowing the proper places to begin and to stop during reading or recitation is of utmost importance in order to avoid mistakes leading to confusion or a change in meaning. The question often arises concerning a long *āyah* where the reader must pause to draw a breath before continuing. Any point of starting or stopping is considered either permissible (جَائِز), prohibited (غَيْرُ جَائِز) or unsuitable (قَبِيح) according to whether or not it leads to a complete and correct meaning.

A general understanding of the meanings in Arabic can keep the reader from most serious mistakes, and additional knowledge is gained through the *tafseer* (explanation) of the Qur'ān. For further assistance, certain symbols have been added by scholars to the *muṣḥaf* designating information about the desirability of stopping in specific places. *Muṣḥafs* printed in Pakistan follow a system of symbols slightly different from those printed in Arab countries, but the more common ones in most *muṣḥafs* are as follows:

- مـ compulsory stop to avoid altering the meaning
- ط normal stop at the end of a sentence or thought
- ج permissible stop
- صلے (or ص or ز) permissible stop but preferable to continue
- قلے (or ق) permissible to continue but preferable to stop

ك observe as previous symbol in the *āyah*

لا prohibited stop

∴ ∴ stop at either of these two places but not at both

NOTE: The *sunnah* of the Prophet (ﷺ) is to stop at the end of each *āyah* regardless of its length. Therefore, we can disregard the "لا" sign in some *muṣḥafs* at the end of many short *āyāt.*

When stopping on any word, whether at the end of an *āyah* or a phrase, or merely to draw a breath, the following is observed:

1. Short vowels including *tanween* are omitted in pronunciation from the last letter of the word. (For example: مُحِيطٌ is pronounced مُحِيطْ and الْكَافِرُونَ becomes الْكَافِرُونْ.) One exception is the *tanween* of *fatḥah* (ً) which is pronounced when stopping as *alif.* (See the section on "Replacement Madd")

2. When stopping on *taa marbūṭah* (ـة or ة) all vowels and *tanween* (including that of *fatḥah*) are omitted and the letter is pronounced as *haa* with *sukoon* (ـهْ).[10]

PAUSES (السَّكْت)

Sakt or *saktah* means a pause held for two counts (the length of a *madd* letter)[11] without breathing during recitation,

[10]This does not apply, however, to *taa mabsūṭah* (ـت) which is pronounced as *taa* with *sukoon*.

[11]A count or movement (حَرَكَة) refers to the unit of measurement used to estimate the length of a sound.

and it is symbolized by the letter س or the word سَكْتَة. It should be observed in the following places in the Qur'ān:

1. after the word عِوَجَا in *sūrah* 18, *āyah* 1

لَمۡ يَجۡعَل لَّهُۥ عِوَجَا ۜ قَيِّمًا

2. after the word مَرْقَدِنَا in *sūrah* 36, *āyah* 52

مِن مَّرۡقَدِنَا ۜ هَٰذَا

3. after the word مَنْ in *sūrah* 75, *āyah* 27

وَقِيلَ مَنۡ ۜ رَاقٖ

4. after the word بَلْ in *sūrah* 83, *āyah* 14

كَلَّا بَلۡ ۜ رَانَ عَلَىٰ قُلُوبِهِم

5. after the word مَالِيَهْ in *sūrah* 69, *āyah* 28 (according to some scholars)

مَا أَغۡنَىٰ عَنِّي مَالِيَهۡ ۜ هَلَكَ عَنِّي سُلۡطَٰنِيَهۡ

These pauses are to prevent confusion about the meanings which might occur otherwise.

Section Three

BASIC RULES OF TAJWEED

TAFKHEEM AND TARQEEQ

(التَّفْخِيمُ وَالتَّرْقِيق)

Definitions:

Tafkheem thickening or making heavy – giving the letter a quality of heaviness by elevation of the tongue

Tarqeeq thinning or lightening – giving the letter a quality of lightness by lowering the tongue away from the roof of the mouth

1. Letters having the quality of elevation (الاسْتِعْلَاء), i.e., the letters خُصَّ ضَغْطٍ قِظْ, are also called letters of *tafkheem* (heaviness) because all of them are heavy whether accompanied by a short vowel or a *sukoon.* The heaviest of them are those of closing (الإِطْبَاق), which are ص ض ط ظ, since the tongue is then in the highest position against the roof of the mouth. *Tafkheem* is most emphasized in any given letter when it carries a *fatḥah* followed by *alif*, next when it carries only a *fatḥah,* next when it carries a <u>dh</u>*ammah*, then *sukoon,* and least of all with a *kasrah.* Practice saying:

خَالِدِينَ صَادِقِينَ الضَّالِّينَ خَاطِئَةً صَبَرَ ضَرَبَ

أَظْلَمَ قَالَ الْقُرْآنُ الصَّلَاةَ الطَّعَامَ طِبَاقًا إِخْرَاجُ

طَفِقَا طَافَ عَلَيْهِمْ طَآئِفٌ خَلَقَ قَدَّرَ ظَهَرَ غَدَقًا

2. Letters having the quality of lowness (الاسْتِفَال), i.e., the remaining consonants, are called letters of *tarqeeq* (lightness) and must always be pronounced with the tongue lowered (except for the letters ل and ر which, in certain

circumstances, alternate between *tarqeeq* and *tafkheem.* Practice saying:

التَّآئِبُونَ الْعَابِدُونَ الْحَامِدُونَ السَّاجِدُونَ

الْآمِرُونَ النَّاهُونَ حَمَلَ كُتِبَ أَنْعَمْتَ

3. The *madd* letter (long vowel) *alif* takes on the quality of the letter preceding it; if heavy, the *alif* is also pronounced with *tafkheem*, and if light, with *tarqeeq*. Say:

سَاجِدِينَ ، صَادِقِينَ كَانَ ، قَالَ التَّآئِبُونَ ، طَآئِفَةٌ

Read: *Sūrah al-Aḥzāb, āyah* 35; *Sūrah an-Nāzi'āt, āyāt* 1-14 and *Sūrah al-Ghāshiyah, āyāt* 1-12.

THE RULE OF LAAM

Laam (ل) is normally a light letter, the only exception being when it occurs in the divine name الله. If the divine name is preceded by a *kasrah* (ِ) or *yaa saakinah* (يْ), the *laam* is pronounced with *tarqeeq*, as in:

بِسْمِ اللهِ الْحَمْدُ لِلهِ فِي اللهِ أَعُوذُ بِاللهِ قُلِ اللّٰهُمَّ

But if it is preceded by *fatḥah* (َ), *dhammah* (ُ) or *waaw saakinah* (وْ), or the reader begins with the divine name, the *laam* is pronounced with *tafkheem*, as in:

قَالَ إِنِّي عَبْدُ اللهِ اللهُ نُورُ السَّمٰوَاتِ وَالأَرْض

قَالَ اللهُ سُبْحَانَكَ اللّٰهُمَّ وَإِذْ قَالُوا اللّٰهُمَّ[12]

[12]The *alif* following *waaw* of the third person plural in verbs is silent and therefore disregarded when applying *tajweed* rules.

THE RULE OF RAA

The letter *raa* (ر) alternates between *tarqeeq* and *tafkheem* according to the short vowel accompanying it, or in case of *sukoon* the vowel preceding it. Therefore:

1. *Raa* is light (i.e., with *tarqeeq*) when it is accompanied by *kasrah* or by *sukoon* and preceded by *kasrah*, as in:

   فَرِحَ   الرِّقَابِ   الصَّابِرِينَ   وَاصْبِرْ   فِرْعَوْنُ

   It is also light when one stops on it (at the end of a word thereby omitting the final short vowel) but is preceded by *yaa saakinah*, as in:

   قَدِيرْ   خَبِيرْ   خَيرْ

2. *Raa* is heavy (i.e., with *tafkheem*) when it is accompanied by *fatḥah* or <u>*dh*</u>*ammah*, or by *sukoon* but preceded by *fatḥah* or <u>*dh*</u>*ammah*, as in:

   رَبَّنَا   رَأَوْا   رُزِقْنَا   حَاضِرًا   عِشْرُونَ

   خَرْدَلٍ   غُرْفَةً   الْقُرْآنَ

   It is also heavy when one stops on it while it is preceded by *alif saakinah* or *waaw saakinah*, as in:

   النَّارْ   ٱلْقَهَّارْ   ٱلْغَفُورْ   الصُّدُورْ[13]

   And it is heavy when preceded by a *connecting hamzah* (هَمْزَةُ الوَصْل) in any circumstance, as in:

   إِنِ ٱرْتَبْتُمْ   أَمِ ٱرْتَابُوا   لِمَنِ ٱرْتَضَىٰ   فَٱرْتَقِبْ

   ٱرْكَعُوا   ٱرْجِعُوا

---

[13]Sometimes a stop will cause two successive *sukoons*, as in الْقَدْر and الْفَجْر. Here, look to the short vowel preceding them both and apply the rule.

And finally, it is heavy when *raa* itself is *saakinah* and although preceded by *kasrah*, it is followed by a heavy letter carrying *fatḥah* or *dhammah*, as in:

قِرۡطَاس　　مِرۡصَاد

Read for practice: *Sūrah Hūd*, *āyāt* 96-99 and *Sūrah al-Qamar*

QALQALAH (الْقَلْقَلَة)

The quality of *qalqalah* was briefly mentioned under the section on *ṣifaat* (see number 12: "Vibration"). In *tajweed* books it is usually treated as a separate study.

Literally, *qalqalah* means "movement, shaking or unrest." In *tajweed* terminology it means "the movement or vibration of the *makhraj* with the pronunciation of one of the letters of *qalqalah* when it is accompanied by a *sukoon.*" It is caused by a sudden release of the flow of sound after its having been trapped under pressure in the *makhraj,* producing an additional sound which gives emphasis and clarity to the letter.

The letters of *qalqalah* are those contained in the phrase قُطْبُ جَدٍ, and it is to be noted that if one were to end a syllable on any of them without the quality of *qalqalah,* that letter would be suffocated and not heard by the listener. The qualities of audibility and strength are combined in these letters.

Qalqalah is somewhat less evident when occurring in the middle of a word, such as:

يَقْتُلُونَ أَطْعَمَهُمْ يُبْصِرُونَ تَجْعَلُ أَدْرَاكَ

This is called *qalqalah ṣughrā* (*lesser qalqalah*).

Qalqalah is more pronounced when occurring at the end of a word, such as:

الْفَلَقْ مُحِيطْ وَقَبْ بَهِيجْ أَحَدْ

This is called *qalqalah kubrā* (*greater qalqalah*).

Qalqalah is most pronounced when the letter is doubled with a *shaddah* (ّ) at the end of a word, such as:

تَبّْ الْحَجّْ الْحَقّْ

For practice read the following *sūrahs*: *al-Burūj, aṭ-Ṭāriq, al-ʻĀdiyāt, al-Masad* and *al-Falaq.*

26

GHUNNAH (الغُنَّة)

Ghunnah is a quality of *noon* (ن) and *meem* (م) and has been mentioned under its *makhraj* (see "The Nasal Passage," page 7). *Ghunnah* emerges from the nose while the flow of sound is blocked in the mouth (by the tongue in ن and by the lips in م).

When *noon* or *meem* is doubled, as indicated by a *shaddah* (ّ), the *ghunnah* is held for two counts (equal to the length of a long vowel), as illustrated in the words إِنَّ and ثُمَّ. Say:

عَمَّ يَتَسَاءَلُون   وَأَنَّا لَمَّا سَمِعْنَا الْهُدىٰ آمَنَّا بِه

مِنَ الْجِنَّةِ وَالنَّاس   يَا أَيُّهَا الْمُزَّمِّل[14]

Ghunnah also occurs in other circumstances which will be dealt with under the rules for *noon* and *meem.*

[14]Other doubled or merged letters indicated by *shaddah* above them are held briefly in pronunciation, but less than the two counts of *ghunnah.*

RULES OF NOON SAAKINAH AND TANWEEN

Noon saakinah (نْ) refers to any *noon* normally occurring in the middle or at the end of a word while carrying a *sukoon*, which indicates the absence of a vowel.

Tanween indicates an indefinite article and occurs only at the end of nouns. It is written as a second diacritical (short vowel) mark identical to that accompanying the last letter of the word but is pronounced as *noon saakinah.* For example:

بَشَرٌ is pronounced as if it was written بَشَرُنْ

بَشَرًا is pronounced as if it was written بَشَرَنْ

بَشَرٍ is pronounced as if it was written بَشَرِنْ

Therefore, the rules for *noon saakinah* apply to *tanween* as well. There are four rules which effect the pronunciation of *noon saakinah* and *tanween*:

1. *Ith-haar* الإظْهَار manifestation, clarity and appearance
2. *Idghaam* الإدْغَام merging, fusion and assimilation
3. *Iqlaab* الإقْلَاب turning and changing
4. *Ikhfaa'* الإخْفَاء hiding and concealment

ITH-HAAR (الإظْهَار)

Ith-haar means making apparent; here, making the letter apparent or clarifying it. In the case of *noon* it means pronouncing it clearly without *ghunnah,* separating it distinctly from the letter following it.

There are six letters that when following *noon saakinah* or *tanween* cause them to be pronounced with *ith-haar*. They are

those whose *makhraj* is the throat: ء (*hamzah*), ه, ع, ح, غ and خ. This is due to the distance between the throat and the *makhraj* of *noon* (the tip of the tongue), making its assimilation into those letters difficult if not impossible. It can occur either in one word (as تَنْهُر and أَنْعَمْتَ) or in two separate words (as مِنْ حَيْث and عَذَابٌ أَلِيم). Some examples of *ith-haar* in *noon saakinah* and *tanween* are:

مِنْهُمْ مِنْ أَلْفِ شَهْر تَحْتِهَا الْأَنْهَار مَنْ عَمِلَ يَنْحِتُونَ

إِنْ خِفْتُمْ مِنْ غِسْلِين وَهُمْ يَنْهَوْنَ عَنْهُ وَيَنْئَوْنَ عَنْه

كُفُوًا أَحَد سَلَامٌ هِي مِنْ خَيْرٍ وَاسِعٌ عَلِيم

أَجْرٌ غَيْرُ مَمْنُون رِزْقًا حَسَنًا مَقَامٍ أَمِين

IDGHAAM (الإِدْغَام)

Idghaam is defined as the insertion of one thing into another. When applied to the Arabic language, it means the merging of a consonant carrying a *sukoon* into the following letter which carries a vowel mark so that they become as one (i.e., as the second letter). A *shaddah* indicates that assimilation has taken place.

The rule of *idghaam* is applied to *noon saakinah* only when it occurs as the end of a word. If the following word begins with one of the letters of *idghaam*, assimilation will take place due to the proximity of its *makhraj* to that of *noon.* The letters causing *idghaam* of *noon saakinah* and *tanween* are those contained in the word يَرْمَلُون.[15]

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[15]The Qur'ān contains four words in which *noon saakinah* occurs in the middle of the word and is followed by *waaw* or *yaa.* They are قِنْوَان,

There are two types of assimilation:

1. *Idghaam* with *ghunnah* (إِدْغَامٌ بِغُنَّة) is caused by the letters *waaw* (و), *yaa* (ي), *meem* (م) or *noon* (ن). With و and ي it is incomplete *idghaam* because although the *noon* has been assimilated, its quality of *ghunnah* remains.[16] For example:

مَنْ يَعْمَلْ is pronounced as مَيَّعْمَلْ

مِنْ وَال is pronounced as مِوَّال

مِنْ مَاء is pronounced as مِمَّاء

إِنْ نَحْنُ is pronounced as إِنَّحْنُ

It must be remembered that *ghunnah* is always held for two counts. Practice saying:

مَن يَّعۡمَلۡ　　مِن وَّلِيّ　　مِن مَّالِ الله　　قَوۡلٌ مَّعۡرُوف

مِن نَّفۡسٍ وَّاحِدَة　　وُجُوهٌ يَّوۡمَئِذٍ نَّاعِمَة　　رَسُولٌ مِّنَ الله

إِن يَّرَوا　　مِن مَّارِجٍ مِن نَّار

2. *Idghaam* without *ghunnah* (إِدْغَامٌ بِغَيْرِ غُنَّة) is caused by the letters *raa* (ر) and *laam* (ل). This is called complete *idghaam* because the quality of *ghunnah* is gone as well as the *noon*. For example:

وَيْلٌ لِلْمُطَفِّفِين is pronounced as وَيْلُلِّلْمُطَفِّفِين

صِنْوَان, بُنْيَان and دُنْيَا. These do not follow the rule of *idghaam,* rather, the *noon* is pronounced distinctly without *ghunnah* (i.e., i<u>th</u>-*haar*) wherever they appear.

[16]In the case of م and ن the merging of *idghaam* is complete, but *ghunnah* remains for the reason that it is a quality (*ṣifah*) of these two letters.

مِنْ رَبِّكُمْ is pronounced as مِرَّبِّكُمْ

Practice saying:

مِنۢ رَّبِّكَ   بَشَرًا رَّسُولًا   عِيشَةٍ رَّاضِيَة

لَمۡ يَكُنۡ لَّهُ   وَيۡلٌ لِّكُلِّ هُمَزَةٍ لُّمَزَة

In both types of *idghaam* the tongue must not approach the *makhraj* of *noon* (except when the letter causing it is also *noon*) and only the following letter is pronounced.

The only exceptions to this rule are in the opening letters of two *sūrahs*, which are pronounced with *noon saakinah* at the end. They are ن (*Noon*) and يٰس (*Yaa Seen*). These are pronounced with *i*<u>*th*</u>*-haar* in spite of the *waaw* following them.

<u>IQLAAB</u> (الإِقْلاب) or <u>QALB</u> (الْقَلْب)

Iqlaab refers to the change or turning of *noon saakinah* (including that of *tanween*) into *meem* (م). This occurs when the *noon* is followed by one letter, *baa* (ب), whether in one word or two. Some *muṣḥaf*s use a small *meem* symbol (ۢ) over the *noon* as a reminder of its pronunciation, while others do not. This *meem* is then subject to the rule of *ikhfaa’,* and its *ghunnah* remains and must be observed. (See rules for "Meem Saakinah – Ikhfaa’ Shafawi," page 33) Examples:

أَنۢبَأَكَ   مِنۢ بَعۡدِ   سَمِيعٌۢ بَصِير

ذُرِّيَّةًۢ بَعۡضُهَا مِنۢ بَعۡض   يُنۢبِتُ لَكُمۡ

أَنْبَأَكَ is pronounced as if it was written أَمْبَأَكَ

مِنْ بَعْدِ is pronounced as if it was written مِمْبَعْدِ, etc.

IKHFAA’ (الإِخْفَاء)

Ikhfaa’ means hiding or covering, and in *tajweed* study refers to the concealment of one letter behind another. *Noon saakinah* or *tanween* is pronounced with *ikhfaa’* whenever followed by any of the fifteen letters not included in those of *i<u>th</u>-haar*, *idghaam* or *iqlaab* (i.e., the letters ش ص ض ط ظ ف ق ك ت ث ج د ذ ز س). Like *i<u>th</u>-haar* and *iqlaab,* it occurs both in one word or in two.

Ikhfaa’ means a pronunciation somewhere between *i<u>th</u>-haar* and *idghaam,* retaining the *ghunnah* while concealing *noon* behind the following letter. Since the *noon* is not merged but only hidden, there is no *shaddah* over the letter of *ikhfaa’* as there is in *idghaam.* Correct pronunciation is obtained by placing the tongue in a position of readiness to articulate the letter following *noon* while holding the *ghunnah* for two counts. The tip of the tongue should not touch the upper part of the mouth during the *ghunnah* or else *noon* will be evident and not hidden, and this is to be avoided. Examples:

فَٱنْصَبْ   عَمَلًا صَالِحًا   إِنَّمَا أَنْتَ مُنْذِر   الأُنْثَىٰ   إِنْ كَذَّبَ

كِتَابٌ كَرِيم   مَنْ جَاءَ   غَفُورٌ شَكُور   مِنْ قَبْل   بَشَرًا سَوِيًّا

أَنْدَادًا   مِنْ طَيِّبَات   مَنْ زَكَّاهَا   يَتِيمًا فَآوَىٰ   وَمَنْ ضَلَّ

جَنَّاتٍ تَجْرِي مِنْ تَحْتِهَا   مَنْ ظَلَم   ظِلًّا ظَلِيلًا

A note pertaining to *ikhfaa’*: When a letter of *tafkheem* follows *noon saakinah* or *tanween*, the *ghunnah* takes on the quality of *tafkheem.* Likewise, when a letter of *tarqeeq* follows *noon saakinah* or *tanween,* the *ghunnah* takes on the quality of *tarqeeq.*

For practice of rules of *noon saakinah* and *tanween,* read *Sūrah al-Baqarah, āyāt* 66-71.

RULES OF MEEM SAAKINAH

Meem is among the letters whose *makhraj* is between the lips. Therefore, when referring to the rules applying to *meem saakinah* (مْ) the word *shafawi* (meaning "labial") is used to distinguish the rule from that of *noon saakinah.* There are three rules which apply to *meem saakinah.* These are:

IDGHAAM SHAFAWI[17] (الإِدْغَامُ الشَفَوي)

When *meem saakinah* is followed by another *meem*, it is merged into the second letter, which takes on a *shaddah* indicating *idghaam. Ghunnah* must be observed for two counts while the lips remain closed.

Examples:

فِي قُلُوبِهِم مَّرَضٌ　　أَطۡعَمَهُم مِّن جُوعٖ وَءَامَنَهُم مِّنۡ خَوۡفِۭ

IKHFAA' SHAFAWI (الإخْفاء الشَفَوي)

If the letter *baa* (ب) should follow *meem saakinah,* the *meem* is concealed by it and *ghunnah* is retained. The lips should not be completely closed during *ghunnah* here to avoid making the *meem* evident.

Examples:

تَرۡمِيهِم بِحِجَارَةٖ　　إِنَّكُم بَعۡدَ ذَٰلِكَ　　فَٱحۡكُم بَيۡنَهُم

NOTE: Once *noon saakinah* or *tanween* has been turned into *meem* according to the rule of *iqlaab,* it becomes subject to the rule of *ikhfaa' shafawi* as described above.

[17] Also referred to as lesser *idghaam* (الإدغام الصغير).

ITH-HAAR SHAFAWI (الإظْهار الشَفَوي)

When *meem saakinah* is followed by any letter other than *meem* or *baa*, it is pronounced with *ith-haar*, i.e., distinctly and separately and without *ghunnah.* Special emphasis is given to *ith-haar* when the following letter is *faa* (ف) or *waaw* (و) since they both emerge close to the *makhraj* of *meem* and must be distinguished clearly from *baa* which causes *ikhfaa'.*

Examples:

لَمْ يَكُنْ   أَلَمْ نَشْرَحْ   لَعَلَّكُمْ تَعْقِلُون

يَنْصُرْكُمْ وَيُثَبِّتْ   بِذَنْبِهِمْ فَسَوَّاهَا

Practice rules of *meem saakinah* with *Sūrah Aali 'Imraan, āyah* 152.

OTHER TYPES OF IDGHAAM

Idghaam was defined under the rules of *noon saakinah,* although it is not confined to only that letter. Other cases in which *idghaam* occurs in the Qur'ān will be mentioned here briefly with examples for the purpose of recognition. It is to be noted that if the letter carrying *sukoon* is one normally requiring *qalqalah*, that quality is eliminated when the letter is merged into another.

IDGHAAM OF TWO IDENTICAL LETTERS

(إِدْغَامُ الْمُتَمَاثِلَيْن)

Examples:

قُلْ لَّكُمْ　　مِنْ نِّعْمَة　　قَدْ دَّخَلُوا　　اضْرِبْ بِّعَصَاك

فَلَا يُسْرِفْ فِّي الْقَتْل　　يُدْرِكْكُّمُ الْمَوْت　　اذْهَبْ بِّكِتَابِي

Note: Whenever two *noons* or two *meems* are merged into one, *ghunnah* is observed as was mentioned previously.

IDGHAAM OF TWO SIMILAR LETTERS

(إِدْغَامُ الْمُتَجَانِسَيْن)

These are letters with the same *makhraj* but having different *ṣifaat* (qualities). In the Qur'ān the following come under this category:

a. *Dhaal* (ذ) is merged into <u>th</u>*aa* (ظ) as in:

إِذْ ظَّلَمْتُمْ　　إِذْ ظَّلَمُوا

b. *Taa* (ت) is merged into *daal* (د) or *ṭaa* (ط) as in:

أُجِيبَتْ دَّعْوَتُكُمَا　　فَآمَنَتْ طَّائِفَة

c. *Daal* (د) is merged into *taa* (ت) as in:

قَدْ تَّبَيَّنَ　　أَرَدْتُّمْ　　كِدْتَّ　　مَهَّدْتُّ

d. *Ṭaa* (ط) is merged into *taa* (ت)[18] as in:

بَسَطْتُّ　　أَحَطْتُّ　　فَرَطْتُّمْ

e. *Baa* (ب) is merged into *meem* (م) as in:

(*Meem* with *shaddah* requires *ghunnah*)　ارْكَبْ مَّعَنَا

f. *Thaa* (ث) is merged into *dhaal* (ذ) as in:

يَلْهَثْ ذَّٰلِكَ

<u>IDGHAAM OF TWO PROXIMITIES</u> (إِدْغَامُ الْمُتَقَارِبَيْن)

This refers to those letters which are near to each other in *makhraj* and in *ṣifaat.*

a. *Laam* (ل) is merged into *raa* (ر) as in:

قُلْ رَّبِّ　　بَلْ رَّفَعَهُ إِلَيْهِ

b. *Qaaf* (ق) is merged into *kaaf* (ك) as in:

أَلَمْ نَخْلُقكُّمْ

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[18]Some scholars have mentioned this under "Proximities."

IDGHAAM OF LAAM IN THE DEFINITE ARTICLE

(إِدْغَامُ اللَّامِ الشَّمْسِيَّة)

In the Arabic language, the indefinite article is indicated by *tanween* at the end of a noun. The definite article, however, precedes the noun and is connected to it in the form of ٱل, i.e., the connecting *hamzah*[19] followed by *laam.* (The word كِتَابٌ refers to any book, i.e., "a book," while الْكِتَابُ refers to a specific book, i.e., "the book.")

Although the ٱل form does not change when written, the pronunciation of *laam* depends upon the letter following it, and it is subject to the rules of *idghaam* and *i<u>th</u>-haar*.

When *laam* of the definite article is followed by any of the letters called "*shamsiyyah*" (*ash-shams* الشَّمْس means "the sun," and the word itself is an example of this rule), the *laam* is merged into the letter following it which takes on a *shaddah.* The *shamsiyyah* letters which cause *idghaam* are fourteen: ت ث د ذ ر ز س ش ص ض ط ظ ل ن.

The remaining letters of the alphabet are also fourteen: ب ج ح خ ع غ ف ق ك م ه و ي ء (*hamzah*). They are called "*qamariyyah*" (*al-qamar* الْقَمَر means "the moon") and cause *i<u>th</u>-haar*, i.e., the clear pronunciation of the *laam.*

Examples showing *idghaam*:

الشَّمْس　　اللَّيْل　　السَّاعَة　　النَّار　　الذَّارِيَات

الثَّمَرَات　　التَّائِبُون

Examples showing *i<u>th</u>-haar*:

الْقَمَر　　الْمَلَائِكَة　　الْإِنْسَان　　الْجَبَل　　الْعَالَمِين

الْكِتَاب　　الْبَيْت

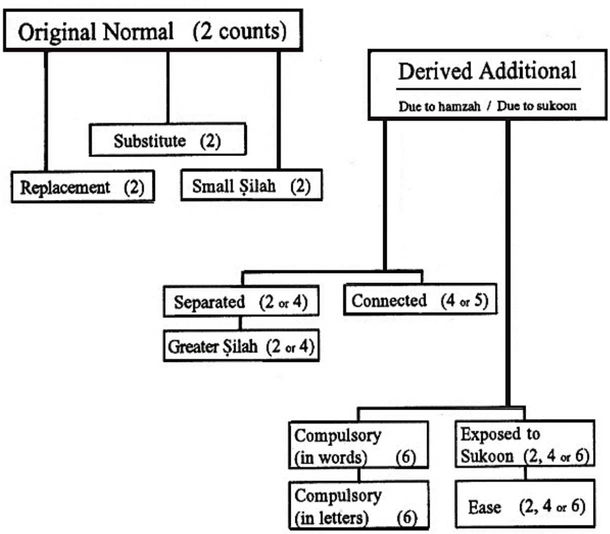
[19] Refer to pages 15-16.

RULES OF MADD (المُدود)

Madd means "lengthening or extension," specifically, lengthening of the sound of a long vowel to make the words clear and distinct. The letters of *madd* are three: *alif saakinah* preceded by *fatḥah* (ـَاْ), *waaw saakinah* preceded by *dhammah* (ـُوْ) and *yaa saakinah* preceded by *kasrah* (ـِيْ).[20]

There are two main divisions of *madd*: basic, which is called *original* or *normal madd*, and *derived*, also known as *additional madd.* To each category belong various types as pictured below. They will be explained in the following pages.

A CHART SHOWING TYPES OF MADD



[20]Refer to page 15, numbers 1 and 2.

AṢLI: (ORIGINAL) or ṬABEE'I (NORMAL) MADD

(الْمَدُّ الأَصْلِي الطَّبِيْعِي)

This *madd* is so called because all other forms of *madd* are derived from it. It is used naturally by the Arabic speaker to differentiate between meanings derived from the same root letters and is an essential part of Arabic speech or reading.

Original or *normal madd* is due simply to the presence in a given word of one of the *madd* letters (ـَاْ - ـُوْ - ـِيْ) as long as it is not followed by a *hamzah* or *sukoon.* The vowel sound must be lengthened to two counts[21] during recitation and not doing so constitutes a serious mistake. Note the difference between *madd* letters and short vowels (*fatḥah, dhammah* and *kasrah*) in the following:

نُوْحِيْهَا كُتِبَ كَانَ قَالَ قَلَىٰ قُلُوبٌ

عَالِمَ عَلِمَ إِنَّ إِنَّا يَغْشَاهَا دَخَلُوْا[22]

يُنَادُونَكَ فِي جِيدِهَا أَتُمِدُّوْنَنِي بِمَالٍ

Related to this *madd* are three other forms: *badal, 'iwadh* and *small ṣilah.*[23]

BADAL: SUBSTITUTE MADD (مَدُّ الْبَدَل)

This *madd* follows the same principle as *normal madd;* the difference being that the *madd* letter is a substitute for what was

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[21]Refer to footnote 11, page 20. The *alif* at the end of the word أنا is silent and only the preceding *fatḥah* is pronounced unless one stops on it. This applies as well to the words لَكِنَّاْ , الظُّنُوناْ , الرَسُولاْ , السَبيلاْ , سَلاسِلاْ and قَوَارِيراْ.

[22]Refer to footnote 12, page 23.

[23]Another form called "*tamkeen*" is sometimes given separate mention, although in reality it does not differ from *normal madd.* It consists of the vowel *yaa* preceded by *yaa* with *shaddah,* as in the words حُيِّيْتُمْ and النَّبِيِّيْنَ.

originally a *hamzah.* It occurs when the letter preceding it is also *hamzah*, as in the words آمَنَ (sometimes written ءَامَنَ), أُوْتِيَ and إِيْمَان.[24] Such words for all practical purposes are no different from those with *normal madd,* where the length of the vowel is two counts.

‘IWADH: REPLACEMENT MADD (مَدُّ الْعِوَض)

This refers to the *alif* which replaces the *tanween* of *fatḥah* when one stops on it.[25] As in any *madd* letter, this *alif* is held for two counts. This means that أَفْوَاجًا is pronounced when stopping on it as أَفْوَاجَا.[26] هُدًى is pronounced as هُدىٰ. Words ending in *hamzah* are included, so نِسَاءً is pronounced as نِسَاءَا, بِنَاءً as بِنَاءَا, etc. The exception mentioned previously is when *tanween* accompanies *taa marbūṭah.*

SMALL ṢILAH MADD (مَدُّ الصِّلَةِ الصُّغْرىٰ)

Ṣilah means connection. It refers here to the third person masculine singular pronoun, *haa* (ـه or ه), which is attached to the end of a word (meaning "him" or "his"), as in the phrases:

قَالَ لَهُ صَاحِبُهُ وَهُوَ يُحَاوِرُهُ   إِنَّهُ بِعِبَادِهِ خَبِيرٌ

Normally a short vowel is not lengthened. However, the *dhammah* or *kasrah* accompanying this particular pronoun is pronounced as *waaw* or *yaa* (i.e., held for two counts) when the following conditions are present:

1. There is a short vowel (not a *sukoon* or *madd* letter) preceding *haa.*
2. There is a short vowel following it in the next word.

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[24]The original form of these words was أَأْمَنَ, أُؤْتِيَ and إِئْمَان, but a long vowel replaced the second *hamzah* for ease in pronunciation.

[25]When continuing, *tanween* is always subject to the rules of *noon saakinah.*

[26]Refer to *sūrah* 78 for more examples.

3. It is not followed by a *hamzah.*

This lengthening to two counts is called *madd of small ṣilah.* (*Greater ṣilah* will be described under "Derived Madd.") To illustrate:

إِنَّهُ يَعْلَمُ is pronounced إِنَّهُو يَعْلَمُ

كَانَ بِهِ بَصِيرًا is pronounced كَانَ بِهِي بَصِيرًا

Look at verse 23 of *Sūrah al-Jāthiyah* and notice which of the final *haas* is affected by this rule.

NOTE: It must be remembered that not every *haa* at the end of a word is a pronoun. For example, the *haa* at the end of the divine name الله is a part of the word itself.

There are two exceptions to the rule of *small ṣilah* in the Qur'ān. The first is (وَإِنْ تَشْكُرُوا يَرْضَهُ لَكُمْ) in *āyah* 7 of *Sūrah az-Zumar* where the dhammah of *haa* is not lengthened, and in *āyah* 69 of *Sūrah al-Furqān* (وَيَخْلُدْ فِيهِ مُهَانًا) where the *kasrah* of *haa* is lengthened to two counts in spite of the *madd* letter preceding it.

FAR‘I: DERIVED MADD (الْمَدُّ الْفَرْعِي)

The second division of *madd* contains those types which exceed the two counts of *original* or *normal madd.* Thus it is called "*additional*" or "*extra*" *madd* (مَزِيدِي) or "*derived*" (literally "branch") *madd* (فَرْعِي) since it is an offshoot of *original madd.* In addition to the presence of a *madd* letter, *derived madd* occurs when that letter is followed by a *hamzah* or *sukoon.* The various kinds of *derived madd* will be described in what follows.

LENGTHENING CAUSED BY HAMZAH

MUTTAṢIL: CONNECTED MADD (الْمَدُّ الْمُتَّصِل)

This *madd* is so named because the *hamzah* follows the *madd* letter within one word, as in:

طَآئِفَة عَآئِلًا خَطِيٓئَة جَآءَ جَزَآءً

سُوٓءَ مَلَآئِكَة هٰؤُلَآءِ

When this occurs, the *madd* letter must be held for either four or five counts.[27] It is also called "*obligatory madd*" (الْمَدُّ الْوَاجِبُ الْمُتَّصِل) because it can never be held for less than four counts.

MUNFAṢIL: SEPARATED MADD (الْمَدُّ الْمُنْفَصِل)

If a *madd* letter occurs at the end of a word and the following word begins with *hamzah* (i.e., the vowel and *hamzah* are separated), lengthening beyond two counts is optional. One

[27]This is because the *hamzah* has the quality of strength, while *madd* letters are extremely weak. Extra lengthening helps to offset this weakness and clarify the vowel sound.

may hold the *madd* letter for either two, four or five counts, but must be consistent, making it the same length every time it appears. (For teaching purposes, the choice is often four counts.) It is also referred to as *optional madd* (الْمَدُّ الجَائِزُ الْمُنْفَصِل). Some examples are as follows:

يَآ أَيُّهَا النَّاس   فِيٓ أَنفُسِكُمْ   قُوٓا أَنفُسَكُمْ   قَالُوٓا آمَنَّا

إِنَّآ أَوْحَيْنَآ إِلَيْكَ كَمَآ أَوْحَيْنَآ إِلَىٰ نُوح   لَآ إِلَٰهَ إِلَّا هُو

<u>GREATER ṢILAH MADD</u> (مَدُّ الصِّلَةِ الْكُبْرَىٰ)

Ṣilah once again refers to the pronoun *haa* at the end of a word. In *small ṣilah* its <u>dh</u>*ammah* or *kasrah* is lengthened to two counts (when preceded and followed by a short vowel). *Greater ṣilah* occurs when the same pronoun is followed by *hamzah* in the next word. In this case lengthening is also optional and follows the pattern of *al-munfaṣil* (separated *madd*), where the reader chooses adherence to one of three options: two, four or five counts. Note the following examples:

وَثَاقَهُۥ أَحَد   مَالَهُۥ أَخْلَدَه   يُؤَدِّهِۦ إِلَيْك   وَمِنْ آيَاتِهِۦ أَنْ خَلَقَ

LENGTHENING CAUSED BY SUKOON

<u>'AARIDH: MADD EXPOSED TO SUKOON</u>

(الْمَدُّ الْعَارِضُ لِلسُّكُون)

The cause of this *madd* is the *sukoon* which is produced by stopping on a given word and the omission of its final short vowel.[28] A *madd* letter immediately preceding such a stop may be lengthened. It is called "exposed to *sukoon*" because it is not an original (i.e., written) or permanent *sukoon* and does not

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[28]Refer to p. 19, number 1.

occur except in case of a stop. It is the reader who exposes the *madd* letter to *sukoon* by stopping on that word. It is most noticeable at the end of an *āyah* where it is preferable to stop, but it can occur anywhere one pauses to take a breath. Some examples are:

مُبِينْ بَصِيرْ تَعْلَمُون الصَّادِقِين

تُكَذِّبَان الْحِسَاب فِيه

The *madd* letter may be held for two, four or six counts, but as in any optional *madd,* one must adhere consistently to the length of his choice. It is possible that a *madd* normally held for four or five counts (due to *hamzah*) could also be exposed to *sukoon,* as in the word السَّمَاء or الشُّهَدَاء. It is then permissible to extend it to six counts if one has chosen that length for all exposed *madd.*

<u>LEEN: MADD OF EASE</u> (مَدُّ اللِّين)

The second *madd* caused by a stop (or temporary *sukoon*) is that of *leen.* It occurs when the letter preceding the stop is a letter of *leen* (i.e., *waaw* or *yaa saakinah* preceded by *fatḥah*),[29] as in the words:

قُرَيْش وَالصَّيْف الْبَيْت مِنْ خَوْف

السَّوْء مِنْ شَيْء

These are not originally *madd* letters, so there is no lengthening if one does not stop on the word, but in case of a stop, the *leen* letter follows the pattern of *exposed madd* and is extended to two, four or six counts.

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[29]See p. 12, number 13.

LAAZIM (COMPULSORY MADD) IN WORDS

(الْمَدُّ اللَّازِمُ الْكَلِمِي)

Compulsory madd is of two types whether it occurs within a word or in letters (as described in the following section), and all *compulsory madd* must be held for six counts.

The first is the light form (الْمُخَفَّف) in which a *madd* letter is followed by an original (i.e., written) *sukoon.* There is only one word in the Qur'ān representing this kind of *madd,* and it occurs twice in *Sūrah Yūnus* – the word آلْآنَ. (Remember that آ stands for أا.) The first *alif* is lengthened to six counts due to the *sukoon* over *laam*, while the second *alif* is a *normal madd* except in the case of a stop.)

The second type is the weighted or intensified form (الْمُثَقَّل), which occurs when a *madd* letter is followed by a *shaddah.* The *shaddah* indicates that *idghaam* has taken place and there was originally a *sukoon* on the merged letter. The *madd* letter preceding *shaddah* is always held for six counts, as in the words:

دَآبَّة   الْحَآقَّة   الطَّآمَّة   الضَّآلِّين   أَتُحَآجُّوَنِّي

Related to *compulsory madd* is that called "*farq*" (differentiation – مَدُّ الْفَرْق), which is caused by an interrogative *hamzah* preceding the definite article as in آلذَّكَرَيْن and آللهُ. It is also held for six counts.

LAAZIM (COMPULSORY MADD) IN LETTERS

(الْمَدُّ اللَّازِمُ الْحَرْفِي)

The rules of *madd* also apply to the opening letters with which certain *sūrahs* begin. This is because the name of each letter is actually a word which is governed by the rules of *tajweed.*

Compulsory madd in letters is also of two types, light and intensified. It is usually indicated in the *muṣḥaf* by a *madd* sign (~) over the letter requiring this *madd.* The light form occurs in those names which end in *sukoon* preceded by a *madd* letter, such as: مِيمْ نُونْ قَافْ لَامْ سِينْ. They must be given six counts during recitation.[30]

Read:

نٓ * وَالْقَلَمِ وَمَا يَسْطُرُون

قٓ * وَالْقُرآنِ الْمَجِيد

صٓ * وَالْقُرآنِ ذِي الذِّكْر

The intensified form occurs again when a *madd* letter precedes *idghaam* (indicated by *shaddah*) as in the combination of لاَمْ مِّيمْ in the opening letters الٓمٓ, or سِينْ مِّيمْ in the opening letters طسٓمٓ.

FURTHER INFORMATION ABOUT OPENING LETTERS

There are fourteen letters among those of the alphabet which appear at the beginning of some *sūrahs.* In spite of much speculation as to their meaning, the only correct statement is that Allāh knows best.

Opening letters fall into three categories:

1. Those requiring *compulsory madd* as described above (سِينْ مِّيم and لاَمْ مِّيم)

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[30]The letter *'ayn* (عَينْ) which follows the pattern of *leen* can be held for two, four or six counts.

2. The one in which there is no *madd*: *alif* (أَلِفْ), as pronounced in الٓمٓ (أَلِفْ لآم مِّيْمْ) and الٓر (أَلِفْ لآمْ رَا).

3. Those whose names are made up of two letters and follow the pattern of *normal madd,* which are: حا, را, طا, ها and يا. Each is held for two counts, as in طٰهٰ.

All rules of *tajweed* must be applied to opening letters during their recitation. Thus, صٓ is pronounced with *qalqalah* (صَآدْ), *ikhfaa'* is observed in عٓسٓقٓ (عَيۡنۡ سِيۡنۡ قَآفۡ), etc.

Practice reading these combinations:

يٰسٓ حٰمٓ الٓرٰ الٓمٓصٓ طٰسٓمٓ كٓهٰيٰعٓصٓ

A FINAL DU'AA'

"Our Lord, perfect our light for us and forgive us. Certainly You have ability over all things."[31]

O Allāh, bless our efforts and increase us in knowledge and righteousness. Make us of those who recite the Qur'ān in truth and uphold its law, and make the Qur'ān a witness for us (and not against us) on the Day of Judgement.

Blessings and peace be upon our prophet, Muḥammad, and on his family and companions, and praise be to Allāh, Lord of the worlds.

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[31]*Sūrah at-Taḥreem,* 66:8.

Glossary of Commonly Used Arabic Terms

āyah (pl. āyāt) A verse of the Qur'ān

dhammah A short vowel mark approximating the sound of "u" (ُ)

fatḥah A short vowel mark approximating the sound of "a" (َ)

ghunnah A sound emerging from the nasal passage

idghaam The merging or assimilation of letters

ikhfaa' The incomplete concealment of a letter

iqlaab The turning of the letter *noon* (ن) into the letter *meem* (م)

ith-haar The clear and distinct pronunciation of a letter

jawf The interior or chest cavity including the empty area of the mouth

kasrah A short vowel mark approximating the sound of "i" (ِ)

khayshūm The nasal passage

leen Ease or softness – the letters *waaw* and *yaa* when carrying a *sukoon* and preceded by a *fatḥah* (َوْ and َيْ)

madd Extension or lengthening

makhraj (pl. makhaarij) The point of articulation of a letter

muṣḥaf The Arabic volume of the Qur'ān

qalqalah Movement, unrest, vibration – an additional sound accompanying the pronunciation of specific letters

saakinah With *sukoon*, non-vowelled

shaddah A symbol indicating assimilation of two letters or a doubled letter (ّ)

shafawi Labial, pertaining to the lips

ṣifah (pl. ṣifaat) A quality or characteristic

ṣilah Connection, attachment – a type of *madd* involving the third person, singular, masculine pronoun

sukoon A symbol indicating the absence of a vowel (ْ)

sūrah A chapter of the Qur'ān

tafkheem Giving a letter the quality of heaviness or thickness

tanween Nunation – the doubling of a short vowel mark to indicate the sound of *noon* (ن) at the end of a word (ً, ٌ, or ٍ)

tarqeeq Giving a letter the quality of lightness or thinness

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